

EASTMAN'S  
RED MUSIC BOOKS

No. 6



THE  
20<sup>TH</sup> CENTURY METHOD

FOR THE

BANJO

(UNIVERSAL NOTATION)

by

J. E. AGNEW

Price 75¢  
3/

CLEVELAND  
THE EASTMAN CO

NEW AND ENLARGED  
EDITION

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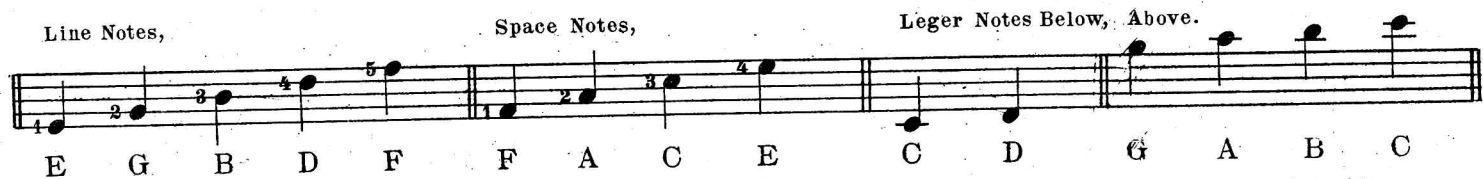
CLEVELAND  
THE EASTMAN CO

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## RUDIMENTS OF MUSIC.

Musical sounds are represented by characters called notes; which are named after the first seven letters of the alphabet, viz: A, B, C, D, E, F, G. The letters are repeated in the same order and are placed on and between the five lines, called the staff. In addition to these five principal lines, a certain number of leger (or added) lines are used above and below the staff.

### THE STAFF.

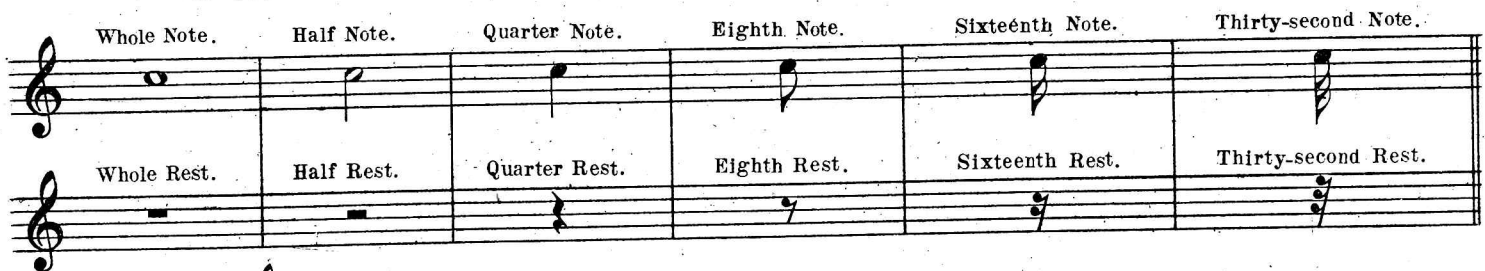


The pupil will memorize the position and name of each note. The stem of the note may point either up or down.

### VALUE OF THE NOTES.

A whole note (♩), is equal to two half notes (♪), or four quarters (♫), or eight eighths (♬), or sixteen sixteenths (♭), or thirty-two thirty-seconds (♭).

### THE NOTES AND THEIR CORRESPONDING RESTS.



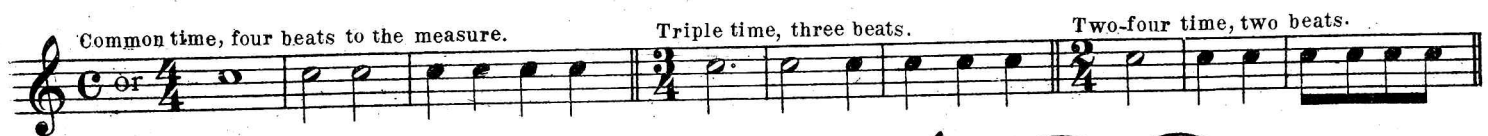
The treble clef (C), which is placed on the second line, is used exclusively in banjo music.

The dot (.), placed immediately after a note or rest increases its value one-half. A dotted half note is equal to three quarter notes, a dotted quarter is equal to three eighths, etc.

### TIME.

There are three principal measures of time; the common time or four beats, triple time or three beats and two four time. All of the others, being compound time, are derived from these three.

### EXAMPLE.



The Triplet is a group of three notes played in the same time as two notes of the same denomination, thus:



The sharp (#), placed before a note raises it a semitone (a distance of one fret), The flat (b), lowers it a semitone, the natural (♮), restores a note, previously altered by a sharp or flat to its original sound, the double sharp (x), raises the note a whole tone, the double (bb), lowers it a tone.

A sharp or flat placed before a certain note is called an accidental and acts only in the measure in which it occurs.

The key of a musical composition is indicated by the number of sharps or flats, which are placed at the beginning. Each major key has its relative minor key, using the same signature. The key of C major has no sharps or flats in its signature.

## TABLE OF KEYS WITH SHARPS AND FLATS.

C MAJOR.	G MAJOR.	D MAJOR.	A MAJOR.	E MAJOR.	B MAJOR.	F# MAJOR.	C# MAJOR.
A MINOR.	E MINOR.	B MINOR.	F# MINOR.	C# MINOR.	G# MINOR.	D# MINOR.	A# MINOR.
F MAJOR.	Bb MAJOR.	Eb MAJOR.	Ab MAJOR.	Db MAJOR.	Gb MAJOR.	Cb MAJOR.	
D MINOR.	G MINOR.	C MINOR.	F MINOR.	Bb MINOR.	Eb MINOR.	Ab MINOR.	

The major scale is composed of eight tones, each note is called a degree, between these eight degrees are seven intervals, five of which are tones (whole tones) and two semitones (half tones), the semitones are situated between the third and fourth, and seventh and eighth degrees.

### SCALE OF C MAJOR (Two Octaves.)

First octave - - - - - Second octave - - - - -

Degrees 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

The dash— indicates the semitones (half step). From the first to the eighth degree is called an octave.

### TUNING THE BANJO.

The strings are numbered from one to five, the short one being the fifth. The banjo may be tuned to the piano or organ by tuning the fourth string to C (one octave below middle C), then third to G, second to B, first to D, and fifth to G.

C G B D G

These are the actual sounds but the music is written one octave higher and all in the treble clef, thus:-

C G B D G

4th 3d 2d 1st 5th

To tune by the frets, tune fourth string to C, then sound 7th fret, tune third string to this note; then sound 4th fret on third string and tune second string; then sound 3d fret on second string and tune first string; then sound 5th fret on first string and tune fifth string.

### HOW TO HOLD THE BANJO.

Sit in an upright but easy position, resting the rim of the banjo on the right thigh, the upper rim resting lightly against the body. Rest the neck of the banjo between the thumb and first finger of the left hand, curving the fingers so the tips can be used to press the strings to the finger-board. Rest the little finger of the right hand on the banjohead and curve the other fingers so that the thumb will strike the strings fully an inch farther from the bridge than the first finger.

### LEFT HAND FINGERING.

The left hand fingering is marked as follows: 0, for open string; 1, first finger; 2, second finger; 3, third finger; 4, fourth finger.

### RIGHT HAND FINGERING.

The following signs are used to mark the right hand fingering: +, for the thumb; ., first finger; .., second finger. Unless otherwise marked, always "pick" the first string with the second finger, the second string with the first finger and the third, fourth and fifth strings with the thumb. The third finger is seldom used. The fifth string is played open and with the thumb entirely. Use the "ball" of the thumb and fingers in picking the strings and not the nails. The "alternate" system of right hand fingering will be given and explained as the work progresses. The regular fingering as explained above is recommended as best for the beginner.

## EXERCISE ON THE OPEN STRINGS.

Count one for each note; four to each measure.

4th. String.

3d. String.

2d. String.

1st. String.

5th. String.



## SCALE of C MAJOR.

Memorize each note with the correct fingering for both hands. The 5th. string is always played open and is marked "o".

4th. String.				3d.		2d.		1st.			5th.	1st.		
Fret. Left hand.														
0	1	2	3	0	2	0	1	0	2	3	0	7	9	10
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
Right hand.														
+	+	+	+	+	+	.	.	..	..	..	+	..	..	..

Count one for each note.

Left hand.																												
0	1	3	4	0	2	0	1	0	2	4	0	1	3	4	3	1	0	4	2	0	1	0	2	0	4	3	1	0
Right hand.																												
+	+	+	+	+	+	.	.	..	..	..	+	..	..	..	..	..	+	..	..	..	+	+	+	+	+	+		

Hold each left hand finger in position until the next note is reached; this is essential.

## EXERCISE ON ALL STRINGS.

Common time, count four to each measure.

Left hand.																															
0	1	3	0	1	2	4	1	3	4	0	3	4	0	1	4	0	2	0	0	2	0	1	2								
Right hand.																															
0	1	0	0	1	0	2	1	0	2	4	0	2	3	0	2	4	0	4	1	0	1	3	0								
Right hand.																															
1	3	4	1	0	3	1	0	1	4	0	4	2	0	4	2	0	4	2	0	1	2	0	1								
Right hand.																															
0	0	1	0	2	1	0	2	0	0	2	0	4	1	0	4	3	0	4	3	1	4	3	1	0	4	0					
Right hand.																															
..	..	..	..	+	..	..	+	..	..	+	..	..	+	..	..	..	..	..	..	+	..	..	+	+	+	+	+				

A single bar divides the measures;

A double bar ends the strain.

A repeat is indicated by two dots

1st Ending.

1st Time.

2d Ending.


# Etudes.

Hold the left hand fingers in position until the end of each measure.

1. 

2. 

## CHORD EXERCISE, KEY OF C MAJOR.

A chord is a combination of tones played together. Keep the left hand fingers in position until a change is necessary. To play the "snap" slur , pick the first note as usual, then snap the string with the same finger used to stop the first note.



The Glide, +--+, the thumb glides from the first note to the second when marked with a dash \_\_\_\_.

## Edna Waltz.

Tempo di Valse.

J. E. A.



*Fine.*

*D. C.*, (Da Capo) repeat from the beginning and play to *Fine. Tempo di Valse*, waltz time.

Practice slow and even, observe the right hand fingering.

# Electric Dance.

J. E. A.

**Moderato.** (*Moderately fast.*)

Marks of expression, *pp*, very soft; *p*, soft; *mf*, moderately loud; *f*, loud; *ff*, very loud.

## ARPEGGIO STUDIES.

The following studies should be repeated several times.

1.

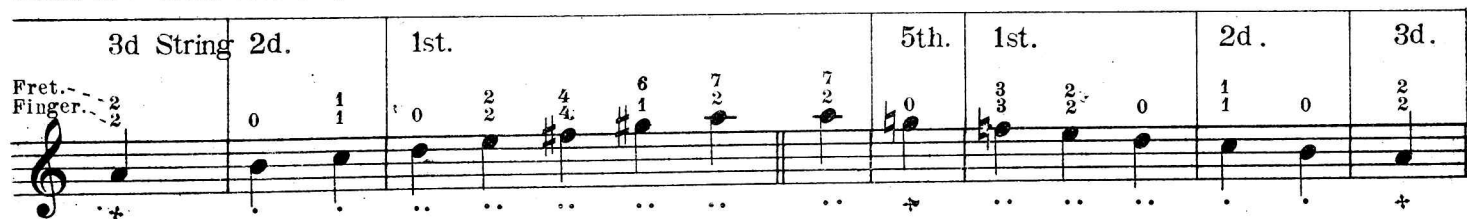
2.

3.

## SCALE OF A MINOR, (Melodic.)

### RELATIVE OF C MAJOR.

In the melodic minor scale, ascending, the 6th and 7th degrees are sharpened; but in descending these tones are made natural.



## CHORD EXERCISE, KEY OF A MINOR.



## THE BARRE AND THE POSITION.

The barre, marked B. or Bar. is made by placing the first finger across the strings at the fret indicated by a numeral. Each fret is called a position, the first finger placed on a certain fret determines the position.

## SYNCOPATION.

Syncopation is the accenting of the unaccented notes, or accenting the up beat. The notes marked with a >, or Λ, are to be accented or slightly emphasized. The natural accent falls on the first count of the measure in two-four or three-four and on the first and third counts in common time.

## Columbian Dance.

INTRODUCING SYNCOPATION AND DOTTED NOTES.

J. E. A.



Position of the notes on the 2d, 3d, and 4th strings, to be memorized.

4th String. 3d. 2d.

Fret. 0 2 4 5 7 9 11 12 0 2 4 5 7 9 10 12 0 1 3 5 6 8 10 12

## CHORD EXERCISE IN POSITIONS.

The encircled figures ③, denote on which string the notes are made. The thumb glides over the two lower notes in chords of four notes. The positions are marked, Pos. - - - the dotted line shows how far the position extends.

## CHROMATIC SCALE.

The chromatic scale proceeds only by semitones, (half steps). Practice ascending in sharps and descending in flats.

4th String. 3d. 2d. 1st. 5th. 1st.

Fret. 0 1 2 3 4 5 6 0 1 2 3 0 1 2 0 1 2 3 4 0 6 7 8 9 10

1st String. 5th. 1st. 2d. 3d. 4th.

Fret. 10 9 8 7 6 0 4 3 2 1 0 2 1 0 3 2 1 0 6 5 4 3 2 1 0

# THE ARPEGGIO.

11

A waved line  $\}$ , placed before a chord indicates the arpeggio or harp style, the notes are played in quick succession.

Written. Played.

## SCALE OF G MAJOR.

One sharp placed in the signature, indicates the key of G. Sharp each F.

3d String.	2d	1st	5th	1st	5th	1st	2d	3d	4th	3d
0 2	0 1	0 2 4	0	7 1 3 10 9 7	0	4 4 2 0	1 0	2 0	6 4 2 2 0 2 4 6	0
0 2	0 1	0 2 4	0	7 1 3 10 9 7	0	4 4 2 0	1 0	2 0	6 4 2 2 0 2 4 6	0

## EXERCISE ON ALL STRINGS.

## CHORD EXERCISE, KEY OF G MAJOR.

Count six to the measure.

# Odetta Waltz.

Tempo di Valse.

J. E. A.

mf

*Fine.*

*f*

*D.C.*

## STUDY IN THE ALTERNATE FINGERING.

1

2

# Crescent Polka.

J. E. A.

Lively.

## SCALE OF E MINOR, (Melodic.) RELATIVE OF G MAJOR.

## CHORD EXERCISE, KEY OF E MINOR.

# Armanda Schottische.

J. E. A.

**Moderato.**

*mf*

2 B -

*Fine. f*

4 B -

D. C.

## STUDY IN RIGHT HAND FINGERING.

**Lively.**

## SCALE OF F MAJOR.

One flat placed in the signature, indicates the key of F. Flat each B.

4th String.	3d.	2d.	1st.	5th.	1st.	5th.	1st.	2d.	3d.	4th.
Fret. --- 5										
Finger. --- 4										
0	2 3	1	0 2 3	0	7 8 10 8 7	0	3 2 0	1	3 2 0	5 4
+	+	+	+	+	+	+	+	+	+	+

# EXERCISE ON ALL STRINGS.

Five staves of musical notation in G major (one sharp) and 4/4 time. Each staff contains a sequence of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are written above many notes. Below each staff, a series of plus signs (+) and dots (.) are aligned with the notes, likely indicating fret positions or string numbers. The exercise progresses across the five staves, covering various positions on the fretboard.

## CHORD EXERCISE, KEY OF F MAJOR.

Three staves of musical notation in F major (two flats) and 4/4 time. The notation features chords and moving lines. Above the first staff is the label "3B". Above the second staff are three instances of "5 Pos". Above the third staff are four instances of "5 Pos" and one instance of "5 B". Fingering numbers (1-4) are present above notes. Below the staves, plus signs (+) and dots (.) are aligned with the notes, indicating fret positions or string numbers. The exercise focuses on chord voicings and their movement across the fretboard.

## Aurelia Waltz.

BANJO SOLO.

J. E. AGNEW.

Tempo di Valse.

mf

5 B - - -

5 B - - -

5 Pos - - - 5 B - - -

8 Pos - - -

5 B - - - 5 B - - - 5 B - - - 2 B - - -

4 Pos - - - 4 Pos - - - 6 Pos - - -

5 B - - - 5 B - - - 5 B - - -

5 B - - - 2 B - - - 6 Pos - - - 7 Pos - - - 2 B - - -

2 B - - - 4 Pos - - - Bass Solo.

Five staves of musical notation in 4/4 time, marked *mf*. The notation includes various chords and melodic lines with fingerings (0, 1, 2, 3, 4) and positions (5 B, 5 Pos, 3 B, 5 Pos) indicated above the notes. Plus signs (+) are placed below the staff lines.

**SCALE OF D MINOR, (Melodic.)**  
 RELATIVE OF F MAJOR.

	4th String.			3d.		2d.		1st.		2d.		3d.			4th.		
Fret.	2			2		2		0		1		3			5		
Finger.	1	4	5	0	2	0	2	0	0	1	1	3	2	0	5	4	2

Musical notation for the D minor scale, showing the fret and finger positions for each note on the strings. Plus signs (+) are placed below the staff lines.

**CHORD EXERCISE, KEY OF D MINOR.**

**Moderato.**

Three staves of musical notation in 6/8 time, marked *Moderato*. The notation includes various chords and melodic lines with fingerings (1, 2, 3, 4) and positions (2 B, 3 B, 4 B) indicated above the notes. Plus signs (+) are placed below the staff lines.

The thumb glides over two notes when marked, +—+.



STUDY IN THE ALTERNATE FINGERING.

Allegro.

Allegro; in quick time.

SCALE OF D MAJOR.

Two sharps placed in the signature, indicate the key of D. Sharp each F and C.

	4th String.			3d.	2d.	1st.	5th.	1st.		5th.	1st.	2d.	3d.	4th.											
Fret.....	2	4	6	0	2	0	2	4	0	7	9	11	12	11	9	7	0	4	2	0	2	0	6	4	2
Finger.....	2	2	4	0	2	0	2	4	0	1	3	1	2	1	3	1	0	4	2	0	2	0	4	2	2

EXERCISE ON ALL STRINGS.

## CHORD EXERCISE, KEY OF D MAJOR.

2 Pos - - - - - 2 B - - - - -

2 Pos - - - - - 7 B - - - - -

8 Pos - - - - - 6 Pos - - - - - 7 B - - - - - 10 Pos - - - - -

## Charlotte Waltz.

SOLO BANJO.

J. E. Agnew.

Tempo di Valse.

mf

2 Pos

2 Pos - - - - - 2 B - - - - - 2 Pos - - - - -

2 Pos

2 Pos - - - - - 7 Pos - - - - - 5 B - - - - - 3 Pos - - - - -

# CHARLOTTE WALTZ (Concluded.)

21

Musical score for Charlotte Waltz (Concluded.) in G major. The score consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music features various positions (2 Pos., 7 B., 6 Pos., 3 Pos., 5 Pos., 10 Pos.) and fingerings (1, 2, 3, 4). The key signature has one sharp (F#).

## SCALE OF B MINOR, (Melodic.)

RELATIVE OF D MAJOR.

Musical score for the Scale of B Minor (Melodic). The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The scale is presented in two directions: ascending and descending. The notes are: B, C, D, E, F#, G, A, B (ascending) and B, A, G, F#, E, D, C, B (descending). The score includes fingerings (1, 2, 3, 4) and positions (2d String, 1st, 5th, 1st, 2d, 3d, 4th, 3d, 2d).

## CHORD EXERCISE, KEY OF B MINOR.

Musical score for Chord Exercise, Key of B Minor. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The exercise is marked "Allegretto." and consists of four staves. The music features various positions (3 Pos., 4 B., 2 Pos., 3 Pos., 2 B., 3 Pos.) and fingerings (1, 2, 3, 4). The key signature has two sharps (F# and C#).

## Hot Foot Ike Cake Walk.

## BANJO SOLO.

J. E. Agnew.

The musical score is written in 2/4 time and consists of 11 staves. The first six staves are the Banjo Solo, and the last five staves are the Trio. The score includes various musical notations such as notes, rests, and fingerings, as well as performance instructions like 'mf' (mezzo-forte) and 'fz' (Forzando). The score is divided into sections by 'Pos' (Position) and 'B' (Bar).

**BANJO SOLO:**

- Staff 1: *mf* (mezzo-forte). Starts with a 2/4 time signature. Includes a key signature of one sharp (F#).
- Staff 2: Includes '3 Pos' and '2 Pos' markings.
- Staff 3: Includes '3 Pos' and '2' markings.
- Staff 4: Includes '6 Pos' and '5 B' markings.
- Staff 5: Includes '6 Pos' and '5 B' markings.
- Staff 6: Includes '2 B' and '1' markings.

**TRIO:**

- Staff 7: *mf* (mezzo-forte). Starts with a 2/4 time signature. Includes a key signature of one flat (Bb).
- Staff 8: Includes '5 Pos', '10 B', '5 Pos', and '4 Po' markings.
- Staff 9: Includes '5 Pos', '4 Pos', '3 B', and '1' markings.
- Staff 10: Includes '5 Pos', '4 Pos', and '3 B' markings.
- Staff 11: Includes '5 Pos', '4 Pos', and '3 B' markings.

*fz*, Forzando strongly accented. or *cres.*, increase in tone. or *dim.*, soften by degrees.

# SCALE OF A MAJOR.

Three sharps placed in the signature, indicate the key of A, sharp each F, C and G.

3d String.	2d.	1st.		2d.	3d.	4th.	3d.
Fret. . . . . 2	0	2	4	6	7	9	11
Finger. . . . . 2	0	2	4	6	7	9	11

## EXERCISE ON ALL STRINGS.

2d Fret.

## CHORD EXERCISE, KEY OF A MAJOR.

2 B - - - - - 2 Pos - - - 2 B - - - 2 B - - - 5 Pos - - -

2 Pos - - - 7 B - - - 3 Pos - - - 5 Pos - - - 5 Pos - - - 2 B - - - 3 Pos - - - 5 Pos

## Zanita Waltz.

BANJO SOLO.

J. E. Agnew.

Tempo di Valse.

*mf*

1

2 B - - - - -

3 Pos 5 Pos - - - - -

2

3 B - - - - -

4 B - - - - -

*Fine.*

*f*

Two staves of music in 3/4 time, key of F# minor. The first staff ends with a first ending bracket labeled '1 B'. The second staff ends with a second ending bracket labeled '2' and a double bar line. Below the staves are various musical notations including plus signs, dots, and bar lines.

**SCALE OF F# MINOR, (Melodic.)**

RELATIVE OF A MAJOR.

A single staff of music showing the melodic scale of F# minor. Above the staff, fret numbers are indicated for each string: 4th String (6, 4), 3d. (1, 2), 2d. (0, 2), 1st. (1, 3, 4, 4, 2, 0), 2d. (2, 0), 3d. (2, 1), and 4th. (6, 4). The staff includes various musical notations such as plus signs, dots, and bar lines.

**CHORD EXERCISE, KEY OF F# MINOR.**

**Andante.**

Three staves of music in 3/4 time, key of F# minor, marked 'Andante'. The first staff has a first ending bracket labeled '2 B'. The second staff has a first ending bracket labeled '6 B'. The third staff has a first ending bracket labeled '6 B'. Above the staves are various musical notations including plus signs, dots, and bar lines.

**STUDY IN THE ALTERNATE FINGERING.**

Two staves of music in 3/4 time, key of F# minor. The first staff has a first ending bracket labeled '5 B'. The second staff has a first ending bracket labeled '5 B'. Above the staves are various musical notations including plus signs, dots, and bar lines.

## Forest Echoes.

Caprice.

BANJO DUET.

J. E. AGNEW.

Moderato.

*mf*

4 Pos.

3 Pos.

6 Pos.

8 Pos.

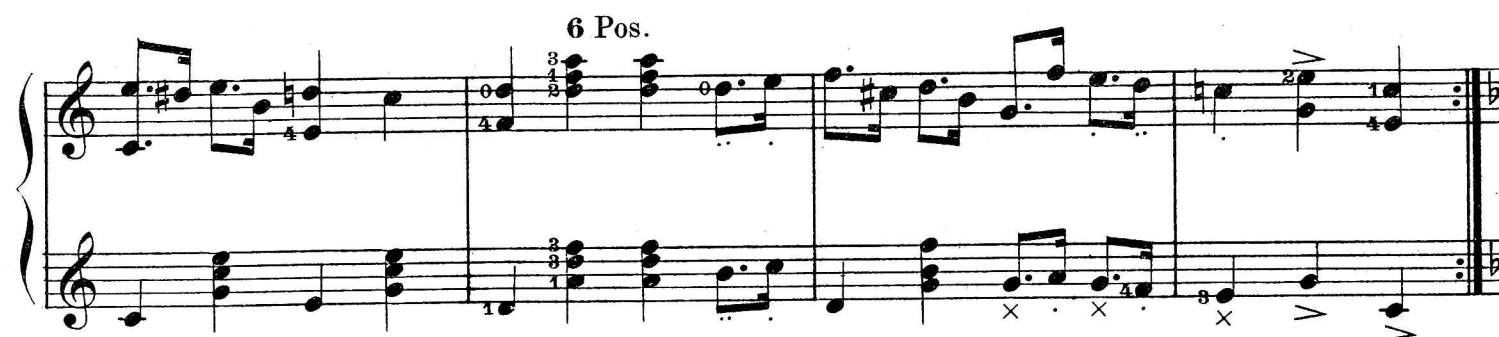
4 Pos.

*Fine.*

4 Pos.

5 B.

*p*



## Florette Waltz.

BANJO DUET.

J. E. AGNEW.

11 Pos. - - - 12 B. - - - 6 Pos. - - - 5 B. - - -

2 B. - - -

6 Pos. - 2 - 3 Pos. - - -

2 B. - - -

7 B. - - - 7 Pos. - - -

20th C.B.

7 Pos... - 4 B - - - - - 7 B. 5 B. 3 Pos. 1. 2.

5 B. - - - - - 6 Pos. - - - - - 4 Pos. 5 B. - - - - -

*p*

5 B. - - - - - 7 Pos. - - - - - 6 Pos. - - - - - 5 Pos. - - - - - 4 Pos. - - - - -

2 B. - - - - -

5 B. - - - - - 6 Pos. - - - - - 4 Pos. - - - - - 5 B. - - - - -

2 B. - - - - - 2 B. - - - - - 6 Pos. 2 B. 8 Pos. - - - - -

2 B. - - - - - 1 B. - - - - - 2 B. - - - - -

# The Valkyrian Club.

March and Two Step.

## BANJO DUET.

J. E. AGNEW.

11 Pos.

11 Pos.

3

5 B.

1. 11 Pos. 2. 11 Pos.

3 Pos. 7 B. 13 Pos. 7 B. 12 B.

5 Pos.. - 6 Pos.. - 5 B.. - - -



# The Pickanninies Frolic.

BANJO SOLO.

Dance Comique.

J. E. Agnew.

Not too fast.

mf

2 B-

1 2

f

2 B-

1 B-

Trio.

p

p

2 B- 1 B- 6 Pos

# ROYAL MARCH.

**Banjo Solo.**  
Universal notation.

CLAUDE S. MINTER.

7 B. 4 3 X mf

7 B. 4

7 Pos. 2 Pos. 4

3 Pos. 1. 2. 4 p

1 B. 2 B.

1. 2. 8 Pos. Fine. mf

5 B. 2 Pos. 7 B. 5 B.

5 Pos. 2 Pos. 7 B. 5 B. 3 Pos. 1. 2. 4

D. C. al Fine

# THE "UNIQUE".

## CHARACTERISTIC DANCE.

### BANJO SOLO.

*Universal notation.*

H. CHALET GARBER.

Moderato.

*mf*

*Fine.*

*p*

*D.C. al Fine.*

# OLD FRIENDS WALTZ.

## BANJO SOLO.

Universal notation.

H. CHALET GARBER.

Tempo di Valse.

9 Pos....

The musical score is written for a Banjo Solo in 3/4 time, marked 'Tempo di Valse'. It consists of 12 staves of music. The notation includes various fret positions (e.g., 2 B., 4 Pos., 5 B., 6 Pos., 7 Pos., 8 Pos., 9 Pos., 10 B.) and techniques such as triplets (3) and slurs. The score begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a dynamic marking of *mf* and a circled '3'. The piece concludes with a double bar line and a repeat sign, followed by two endings labeled '1.' and '2.'.

# THE MERRY CADET.

## BANJO SOLO.

## DARKTOWN DANCE.

*Universal notation.*

J. E. AGNEW.

Not too fast.

The musical score is written in 2/4 time. The first section, 'The Merry Cadet', begins with a treble clef and a key signature of one sharp (F#). It starts with a mezzo-forte (mf) dynamic and a tempo instruction 'Not too fast'. The notation includes various fingerings (1, 2, 3, 4) and rests. The second section, 'Darktown Dance', begins with a treble clef and a key signature of one flat (B-flat). It starts with a forte (f) dynamic. This section includes a 'Trio' section with a key signature change to two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings.

The 20th Century method for the Banjo by J. E. Agnew, the first published in the universal notation.

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# RECKLESS RUFUS.

## DANCE CHARACTERISTIQUE.

**BANJO SOLO.**

*Universal notation.*

**Moderato.**

CHENEY R. PROUTY.

*Bass elevated.*

Note: tune 4th string to D. Make all octaves on the 1st and 4th string and with 2nd and 3rd fingers.

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# THE WHYTE LAYDIE.

## MILITARY MARCH.

### BANJO SOLO

Universal Notation.

H. CHALET GARBER.

4 Pos.

*f* *mf*

5 B.

7 B.

5 Pos.

7 Pos.

10 Pos. 8 Pos. 12 Pos. 11 Pos.

1. 2.

*Fine* *f*

The musical score is written for a banjo solo in 6/8 time. It consists of 11 staves of music. The notation includes various fret positions (4 Pos., 5 B., 7 B., 5 Pos., 7 Pos., 10 Pos., 8 Pos., 12 Pos., 11 Pos.) and techniques such as triplets, slurs, and accents. The piece begins with a forte (*f*) dynamic and ends with a *Fine* marking and a forte (*f*) dynamic. The score is arranged in a single system with multiple staves.

The musical score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 6/8. The piece begins with a series of eighth and sixteenth notes, followed by a repeat sign. The first ending (1.) leads to a second ending (2.) which concludes with a piano (*p*) dynamic. The Trio section is marked with a 'Trio.' label and a 6/8 time signature. It features a series of chords and eighth notes, with a '6 Pos.' (6th position) marking. The score continues with various musical notations including triplets, slurs, and dynamic markings like *f* (forte). The final section includes first and second endings, with the second ending concluding with a repeat sign. The piece ends with the instruction 'D.C. al Fine.'

D.C. al Fine.

## DANCE OF THE IMPERIALS.

## BANJO SOLO

*Universal Notation.*

Allo. Modto.

H. CHALET GARBER.

Musical score for Banjo Solo "DANCE OF THE IMPERIALS." by H. CHALET GARBER. The score is written in 2/4 time and consists of eight staves of music. It includes various musical notations such as treble clef, key signature of one flat (B-flat), and dynamic markings like *mf*, *f*, and *fz*. Fingerings are indicated by numbers 0-4 above notes. Specific techniques are labeled: "7 B." and "6 Pos." above the second staff, "Har. 12." above the seventh staff, and "5 Pos." above the eighth staff. The piece concludes with a circled number 3.

9 Pos.

11 Pos.

10 B.

Har. 12.

Slide.

ff

Slide.

Note: ∇ up stroke of first finger. ▲ down stroke.

*Dance of the Imperials - 2.*

# RUSTIC REVELRY.

## CHARACTERISTIC MARCH.

### BANJO SOLO.

Universal notation.

GATTY JONES.

7B. 5Pos. 3B. 3B

Bass. 10 Pos. 7B

7B. 8B. 10 Pos. 9Pos. Bass.

10 Pos. 7B. 7B.

Bass. Slide 3. 6Pos. 3B.

10B. 14 Pos. 6Pos. 3B.

8Pos. 5 Pos. 6Pos. 3B. 10 B.

14 Pos. 6Pos. 7B 5Pos. 3B. 6Pos.

*Fine.*

Thumb takes lowest note, first finger the remaining notes.

Tremolo highest note, thumb glides over remaining notes.

First finger takes highest note, thumb glides over remaining notes

**Trio**

9 Pos. 5 Pos.

5 Pos.

5 Pos.

8 Pos. 7 Pos. 8 Pos.

Slide

5 Pos. 3 Pos.

1 2

9 Pos. Har. 12.

9 Pos. 4 Pos.

10 B.

9 Pos.

3 B. 10 B. 9 Pos. 10 B.

*D. C. al Fine.*

# LOTUS CLUB MARCH.

## BANJO SOLO.

Universal Notation.

CLAUDE S. MINTER.

3 Pos.

3 Pos.

5 B.

5 B.

6 B.

2 Pos.

Fine.

*p*

*mf*

*p*

*D.S. al Fine.*

Trio

6 Pos.

1.

2.

## AN AUTUMN IDYLL.

## VALSE.

## BANJO SOLO.

Universal Notation.

MYRON A. BICKFORD

The musical score is written for a Banjo Solo in 3/4 time. It consists of ten staves of music. The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and fingerings (numbers 1-4 and 0 for natural). Dynamics like *mf*, *f*, *p*, and *cresc.* are used throughout. There are also specific instructions like "4 Pos.", "5 B.", "7 Pos.", "8 Pos.", "9 Pos.", "10 B.", and "D. C. al Fine". The score includes several triplet markings (3) and some chords marked with 'x'. The piece concludes with a double bar line and the instruction "D. C. al Fine".

# THE VICTOR MARCH.

## BANJO SOLO

universal notation

**J. WORTH ALLEN.**

0 0 3 1 0 3 0 7 B... 0 3 0

*ff* (2)

5 B... 4 0

*mf*

1

7 B... 0 0

3 Pos. 2

2 0

0 0

*p*

2 Pos. 8 B 8 Pos. 4 Pos.

4

0 3 3 0 3

*ff*



# Musical Terms in Common Use.

## I Relating to Speed.

Accelerando.\_ Gradually faster.  
 Adagio.\_ Slow.  
 Allegretto.\_ Moderately quick.  
 Allegro.\_ Quick, lively.  
 Andante.\_ In moderately slow time.  
 Andantino.\_ Somewhat slower than *Andante*.  
 A tempo.\_ In regular time.  
 Grave.\_ Very slow.  
 Largo.\_ Extremely slow and solemn.  
 Lento.\_ Slow.  
 Meno mosso.\_ Slower.  
 Moderato.\_ In moderate time.  
 Molto Allegro.\_ Very quick.  
 Più moto.\_ Faster.  
 Prestissimo.\_ As fast as possible.  
 Presto.\_ Very fast.  
 Ritardando.\_ Gradually slower.  
 Ritenuto.\_ Slower.  
 Stringendo.\_ Accelerating the time.  
 Tempo primo.\_ In the original time.  
 Vivace.\_ Animated and lively.

## II Relating to Power.

Crescendo (cresc.) \_ Gradually louder.  
 Decrescendo (deces.) } Gradually softer.  
 Diminuendo (dim.) }  
 Forte (*f*). \_ Loud.  
 Fortissimo (*ff*). \_ Very loud.  
 Forzando (*fz*). \_ With special emphasis.  
 Mezzo forte (*mf*). \_ Medium loud.  
 Pianissimo (*pp*). \_ Very soft.  
 Piano (*p*). \_ Soft.  
 Rinforzando (rinf. or rf.) \_ With additional tone and emphasis.  
 Sforzando (*sf*). \_ With particular emphasis.  
 Smorzando (smorz). \_ Gradually softer; dying away.

## III Manner of Performance.

Ad libitum (ad lib.) \_ At the discretion of the performer.  
 Amoroso.\_ Lovingly, tenderly.  
 Animato.\_ With animation, spirited.  
 Arpeggio.\_ The notes of a chord, taken in rapid succession; in harp style.  
 Ben marcato.\_ Well marked.  
 Bravura.\_ With brilliant execution.  
 Brillante.\_ In a showy, brilliant style.  
 Calando.\_ Gradually softer and slower.  
 Cantabile } In a graceful singing style.  
 Cantando }  
 Con.\_ With.  
 “ Amore.\_ Tenderly, lovingly.  
 “ Anima.\_ With animation.  
 “ Brio.\_ In a brilliant, spirited style.  
 “ Dolore.\_ Mournfully.

Con Espressione.\_ With expression.  
 “ Fuoco.\_ With fire and animation.  
 “ Molto.\_ In an agitated manner.  
 “ Spirito.\_ With spirit.  
 Dolce.\_ In a soft, sweet style.  
 Legato.\_ Smooth and connected.  
 Maestoso.\_ Majestically.  
 Marcato.\_ In a marked and emphatic style.  
 Morendo.\_ Gradually slower and softer; dying out.  
 Non troppo.\_ Not too much.  
 Poco a poco.\_ By degrees, gradually.  
 Rallentando (rall.) \_ Gradually slower and softer.  
 Scherzando.\_ In a light and sportive manner.  
 Sostenuto.\_ Sustained.  
 Staccato.\_ Short, detached.  
 Syncopation.\_ Placing the accent on a part of the measure which is usually unaccented.  
 Tacet.\_ Silent.  
 Tenuto.\_ Sustained; held with a clinging tone.  
 Tutti.\_ With all the instruments or voices.

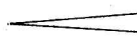



## IV Relating to Structure.

Coda.\_ A few measures added at the end of a composition.  
 Da Capo (D.C.) \_ Return to the beginning.  
 Dal Segno (D.S.) \_ Return to the sign.  
 Finale.\_ The last movement of a composition.  
 Fine.\_ The end.  
 Obligato.\_ An important accompaniment part.  
 Senza Replica.\_ Without repeating.  
 Trio.\_ (1.) A composition for three voices or instruments. (2.) A second movement in a march or dance.

## V Embellishments.

Appoggiatura.\_ A note written in a small character and preceding the principal note from which it takes its time.  
 Cadenza.\_ A passage introduced by way of embellishment.  
 Mordente.\_ A short shake.  
 Trill (*tr*). \_ A shake, usually alternating with the principal note and the tone above.  
 Turn.\_ An embellishment consisting of the principal note, the tone above and the semitone below.

## VI Signs.

 Crescendo.  Decrescendo.  
 Tie, binding two notes on the same line or space.  
 Slur, indicating that the notes are to be smoothly connected.  
 ... Staccato marks.  
 √√√ Short staccato.  
 ∞ Turn.  
 ∞ Mordente.  
 § ⊕ Signs indicating passage to be played again.  
 ☹ Pause or hold.  
 % Repeat last measure.

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